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Bach, Johann Sebastian
[Capriccio sopra la
lontananza del suo fratello
dilettissimo, harpsichord; arr.]

M
38
B14
S.992
B8

· EDITION BREITKOPF ·

Nr. 4764

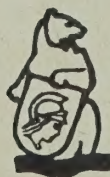
BACH-BUSONI

Capriccio B-Dur

über die Abreise des vielgeliebten Bruders

Capriccio sopra la lontananza del suo fratello diletissimo

BWV 992



Klavier

JOHANN SEBASTIAN BACH

Capriccio B-Dur

über die Abreise des vielgeliebten Bruders

Capriccio sopra la lontananza del suo fratello diletissimo

BWV 992

Konzertbearbeitung für Klavier

von Ferruccio Busoni



VEB BREITKOPF & HÄRTEL MUSIKVERLAG
LEIPZIG

M
38
B/4
S.992
B₈

Capriccio

über die Abreise des vielgeliebten
Bruders

sopra la lontananza del suo fratello
dilettissimo

Joh. Seb. Bach, BWV 992

Konzertbearbeitung von Ferruccio Busoni

Arioso Ist eine Schmeichelung der Freunde, um denselben von seiner Reise abzuhalten

E' una lusinga degli amici, per trattenerlo dal partire

Andante lusingando

dolce

più dolce

p

meno dolce

smorzando

First system of musical notation. Treble and bass staves. The treble staff begins with a double bar line and a key signature change to B-flat major. The word *riprendendo* is written below the treble staff. The music features rapid sixteenth-note passages in both staves, with some notes marked with accents.

Second system of musical notation. Treble and bass staves. The treble staff continues with rapid sixteenth-note passages, some marked with accents. The bass staff features a more melodic line with eighth and sixteenth notes.

Third system of musical notation. Treble and bass staves. The treble staff continues with rapid sixteenth-note passages. The bass staff features a melodic line with eighth notes. The word *dolce* is written above the treble staff. The word *ped.* (pedal) is written below the bass staff under the first four measures.

Fourth system of musical notation. Treble and bass staves. The treble staff continues with rapid sixteenth-note passages. The bass staff features a melodic line with eighth notes. The word *dolcissimo* is written above the treble staff. The word *Sord.* (Sordina) is written above the bass staff. The word *ten.* (tenuto) is written below the bass staff under the last two measures.

Fugato Ist eine Vorstellung unterschiedlicher Casuum, die ihm in der Fremde könnten vorkommen
E'una rappresentazione delle diverse vicende, a cui potrebbe andar incontro nel paese straniero

Andante serio Anfangs ruhiger, dann eindringlicher, bei gleichmäßigem Zeitmaß

The musical score is written for piano in E-flat major (three flats) and 3/4 time. It is marked 'Andante serio'. The piece begins with a calm mood but becomes more penetrating as it progresses. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The score is divided into four systems, each with two staves. The first system shows the initial entry of the right and left hands. The second system continues the development with more complex figures. The third system features a prominent descending line in the right hand. The fourth system concludes with a final cadence, marked with first and second endings in the bass line.

First system of musical notation, measures 1-2. The music is in G major (one sharp) and 4/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 3-4. The melody continues with more complex rhythmic patterns, including triplets and sixteenth notes. The left hand maintains a consistent eighth-note accompaniment.

Third system of musical notation, measures 5-6. The music transitions to a more somber mood. The right hand has a descending melodic line, and the left hand features a series of chords. The tempo and dynamics change.

più grave e sotto voce

dim.

Fourth system of musical notation, measures 7-8. The tempo slows down significantly. The right hand has a long, sustained note, and the left hand plays a series of chords. The music ends with a final chord.

Adagio

allarg.

pp

Red.

Adagissimo Ist ein allgemeines Lamento der Freunde
E'un generale Lamento degli amici

Andante sostenuto.

p

dolente

più espr.

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The first system shows a melodic line in the treble and a more active bass line. The key signature is established as three flats.

System 2: The second system continues the melodic and bass lines. The key signature remains three flats.

System 3: The third system includes a measure with a fingering of 5 2 over a note and 1 1 2 1 under a note. The dynamic marking *cresc.* (crescendo) is present.

System 4: The fourth system features the dynamic marking *f diminuendo* (forte, then gradually softer) and the instruction *sempre, sino al fine* (always, until the end).

System 5: The fifth system includes the markings *riten.* (ritardando) and *morendo* (fading away), followed by *più sostenuto* (more sustained) and a final *pp* (pianissimo) marking.

Allhier kommen die Freunde, weil sie doch sehen, daß es nicht anders sein kann, und nehmen Abschied
 Qui arrivano gli amici, che rassegnati a non vederlo cangiar risoluzione, prendono congedo da lui

Marschmäßig, sehr getragen

Alla Marcia, molto sostenuto

f e tenutissimo

Aria di Postiglione

Allegretto sostenuto

mf quasi staccato

Red. *marc.* *quasi staccato*

legg. *più f*

Fuga *All' imitazione della cornetta di postiglione*

Allegro giocoso, ma ritenuto

non legato

This page of musical notation consists of six systems of grand staves. The music is written in a key with two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. A trill (tr) is marked in the fifth system. A crescendo (cresc.) is indicated in the sixth system. The page number 10 is in the top left corner.

5 5

brillante legg.

3 2 5

tr

marcatiss.

marcatiss.

4 2 2 4 2

Über diese Bearbeitung

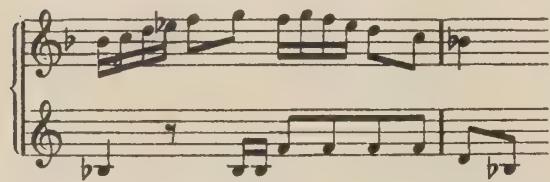
Im zweiten Stück dieses Capriccio wiederholt Bach zweimal und ganz getreu die vierstimmige Exposition, indem er sie jeweilig einfach um einen Ton tiefer transponiert. —

Der Herausgeber bringt die Exposition zunächst ohne jede Ausschmückung; bei der ersten Wiederholung treten die „Manieren“ hinzu und bei der zweiten wird überdies ein Gegenthema durchgeführt; als ob die vorgestellten Gefahren, die den Reisenden abschrecken sollen, sich häuften und verwickelten. —

Im dritten Stück hat Bach nur den Baß und die Melodiestimme aufgezeichnet. Daß die Ausfüllung mehr als die bloße Setzung eines beziffernten Basses verlangte, schien dem Herausgeber unbestreitbar.

Die Schlußfuge ist im Original durchaus skizzenhaft (häufig lückenhaft) gehalten und bewegt sich stellenweise im Kreise. Die Bearbeitung erstrebt eine geschlossenere Gestaltung und einen spielend-charakterisierenden Klaviersatz.

Es wäre ein leichtes gewesen, zu dieser Fuge allerlei kleine kontrapunktische Kniffe zu ersinnen, insofern, als die Motive der drei B dur-Stücke aufeinander passen. Namentlich würde die Zusammenstellung des Posthorn-Liedes mit dem Thema nicht unangemessen gewesen sein:



Hat doch Bach selber den kurzen Posthorn-Ruf als Gegenspiel zum Thema in die Fuge hineingetragen.

Juli 1914

Ferruccio Busoni

Su questa nuova edizione

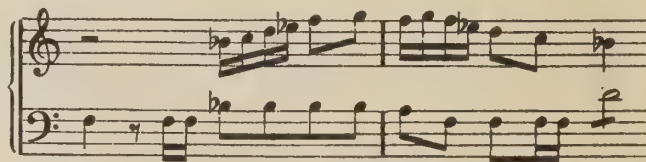
Nel secondo pezzo di questo „Capriccio“ il Bach ripete due volte esattamente l'esposizione a quattro parti, trasportandola semplicemente d' un tono più basso ogni volta.

L'editore lascia l'esposizione da principio senza alcuna ornamentazione; alla prima ripetizione vi accedono le fioriture, ed alla seconda si svolge inoltre un altro tema — come se i pericoli immaginati per intimidire il viaggiatore, diventassero più numerosi e più complicati.

Nel numero terzo il Bach ha notato solamente il basso e la melodia. All'editore sembrava certo che il supplemento richiedeva più che una semplice armonizzazione del basso numerato.

La Fuga finale è, nell' originale, solo un abbozzo con delle lacune, e in diversi luoghi gira su se stessa. La nuova edizione vorrebbe dare una forma più complessa ed una notazione pianistica giocosamente caratteristica.

Sarebbe stato facile l'introdurre in questa fuga vari scherzetti contrappuntistici, essendo i motivi dei tre pezzi in Si bemol maggiore perfettamente intrecciabili fra loro. Specialmente si poteva combinare il motivo della cornetta del postiglione col tema:



Tanto è vero che lo stesso Bach ha usato del breve squillo della cornetta come contro-soggetto al tema nella fuga.

Luglio 1914

Ferruccio Busoni

KLAVIERMUSIK

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Ferruccio Busoni

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Music

